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PAINTINGS BY SALERNO DI COPPO

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Florence, Italy

Italian pictures of the Dugento are still rare enough in American museums to warrant a certain interest even for those of small intrinsic importance. The Johnson collection at Philadelphia has but a single example of this century and that a small scene of *St. Francis and a Kneeling Monk* (Fig. 1) on a plain dark ground. It is but a slight thing, and probably merely a fragment of some larger whole, but as the only representative of its century in a great museum it merits an accurate attribution. It has hitherto passed as a work of the Berlinghieri group¹, and specifically of that "Barone" Berlinghieri, whose artistic personality unfixed by any documented work, remains frankly hypothetic, though there is an undoubted unity in the paintings attributed to him.²

To take this suggestion in its widest sense without attempting for the moment to divide Barone from other members of his school and family, can we maintain any Berlinghieri character in this picture at all? I think

¹O. Sirén. *Toskanische Maler im XIII Jahrhundert*. (Berlin 1922) p. 110 and plate 27.

²This personality was first delineated by Sirén, op. cit. p. 94, etc. See also Evelyn Sandberg Vavalà, *Croce Dipinta Italiana* (Verona, 1929) p. 552, p. 716. Other writers (e. g. L. Dami *Dedalo* IV, 1925, p. 490, etc., and M. Salmi *Dedalo* XI, 1930-1, p. 555, etc.), while recognizing the grouping, either wholly or in part, have preferred to leave it anonymous.

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definitely not. A confrontation with a small picture of rather similar content whose Berlinghierian origin has never been brought in question, the *Stigmatization of St. Francis*, in the Accademia at Florence (Fig. 2), given by Sirèn, and now I believe quite rightly to that very "Barone" Berlinghieri³, reveals a world of difference to an eye familiar with Dugento differences which I would plead are subtler than differences of later periods with less firm conventional limitations. The likenesses such as there are are generic, as for example the similarity of pose in the kneeling figures, or merely trivial as for example the rope-girdles with their double knots, or the outline of St. Francis' open left hand. They do not extend to colouring, drapery or facial type, much less to a total broad stylistic homogeneity. The Berlinghierian artist uses a firm, steady outline of enormous insistence and importance. His drapery is worked up with darker fold lines on a half-tone basal tint; his skin is deep olive yellow, his drawing of the face is minute, laboured, precise. Our painter on the other hand lays little or no emphasis on outline; his drapery is achieved by white high-lights which give it a flashing prismatic effect; his skin-colour is pale and greyish, his drawing of the face and hands is far less minute and tends with its definite chiaroscuro character towards a vague but effective plasticism entirely unlike the carefully plotted visual map of the Berlinghieri. If the actual drapery schemes are not widely divergent we must remember that the unvarying Byzantine models were omnipresent in the Tuscany of the thirteenth century, and when we shall have placed our picture as I believe it should be placed, in Florence, at about 1280, we may even if we wish admit a direct Berlinghieri influence, since their school, defunct perhaps in the decade 1250-60, did leave a very definite mark on subsequent developments at Florence.

The Philadelphia fragment may have been a part of a large picture of St. Francis and scenes of his life, and can be reasonably attributed to Salerno di Coppo, active with his father in Pistoia and perhaps Florence in the decade 1270-80.⁴ Together they were responsible for the painted cross in the Duomo di Pistoia (Fig. 3) according to a document 1274, but as I have elsewhere reasoned⁵ there is a great probability that the younger man was the chief executant in this work, it differing as profoundly as it does in colour and drawing from the known works of Coppo di Marcovaldo.

³Op. cit. p. 107. In *Croce Dipinta* p. 559, I gave it to Bonaventura Berlinghieri, but restudy at the Mostra Giottesca of 1937, where so many Berlinghierian works were assembled has led me to return to Sirèn's attribution.

⁴See Péleo Bacci *L'Arte* 1900 (III), p. 32, and *Documenti Toscani* vol. II (Florence, 1912) p. 1, etc.

⁵*Croce Dipinta*, p. 747.



FIG. 4 THE BETRAYAL (Detail of FIG. 3)



FIG. 6 THE PIETÀ (Detail of FIG. 3)

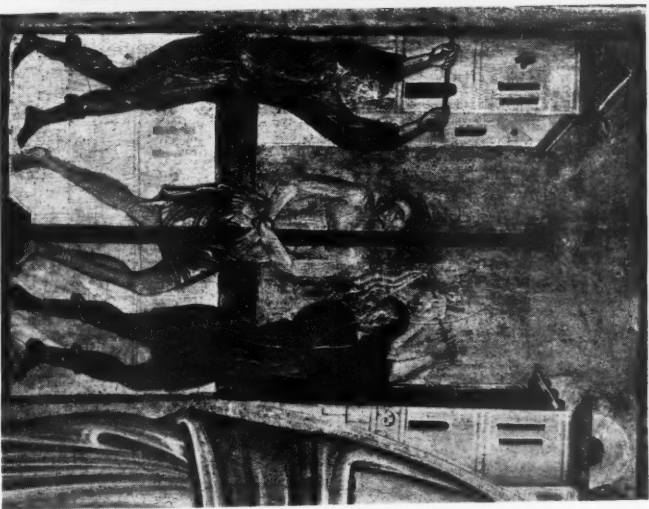


FIG. 5 THE FLAGELLATION (Detail of FIG. 3)

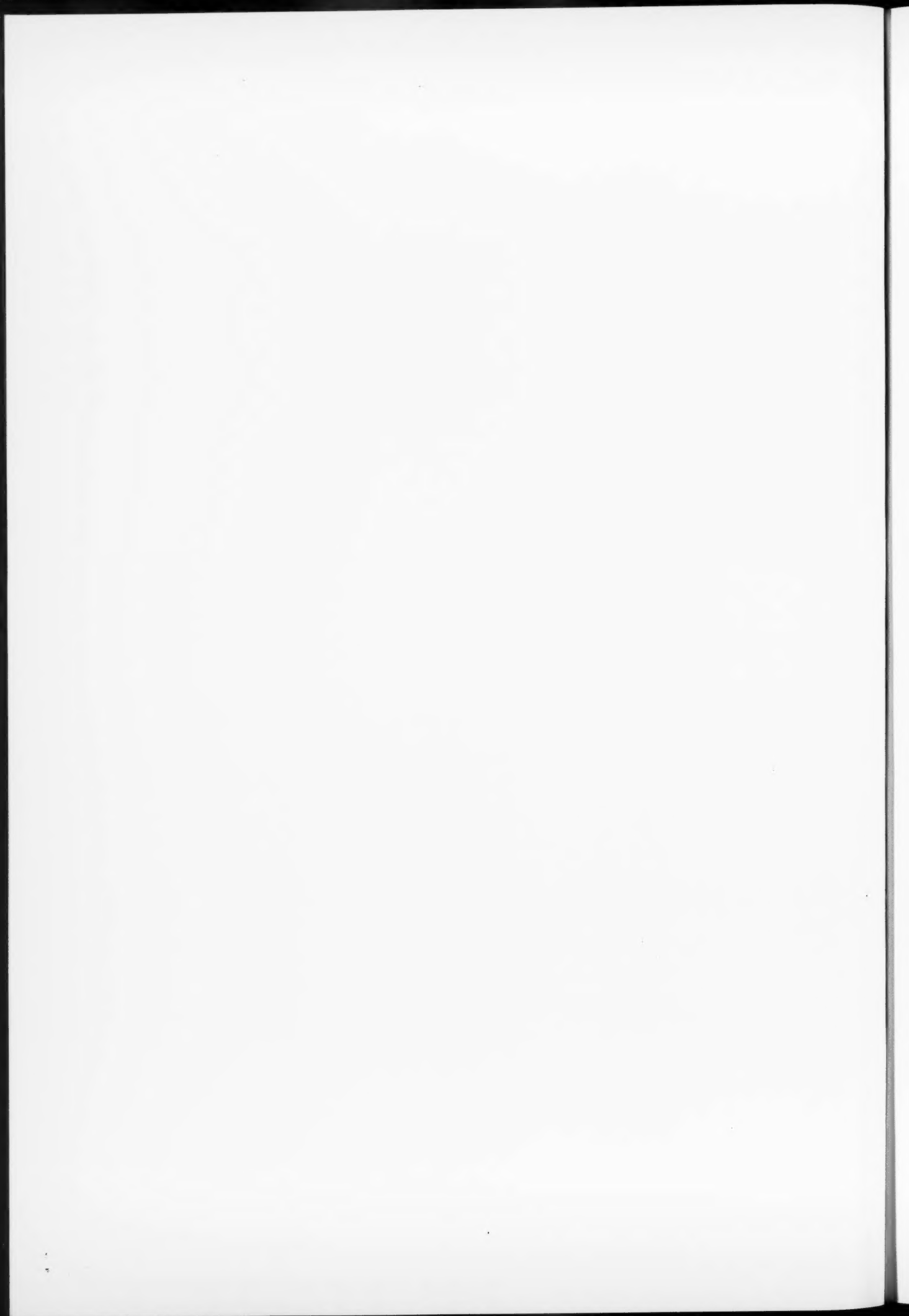




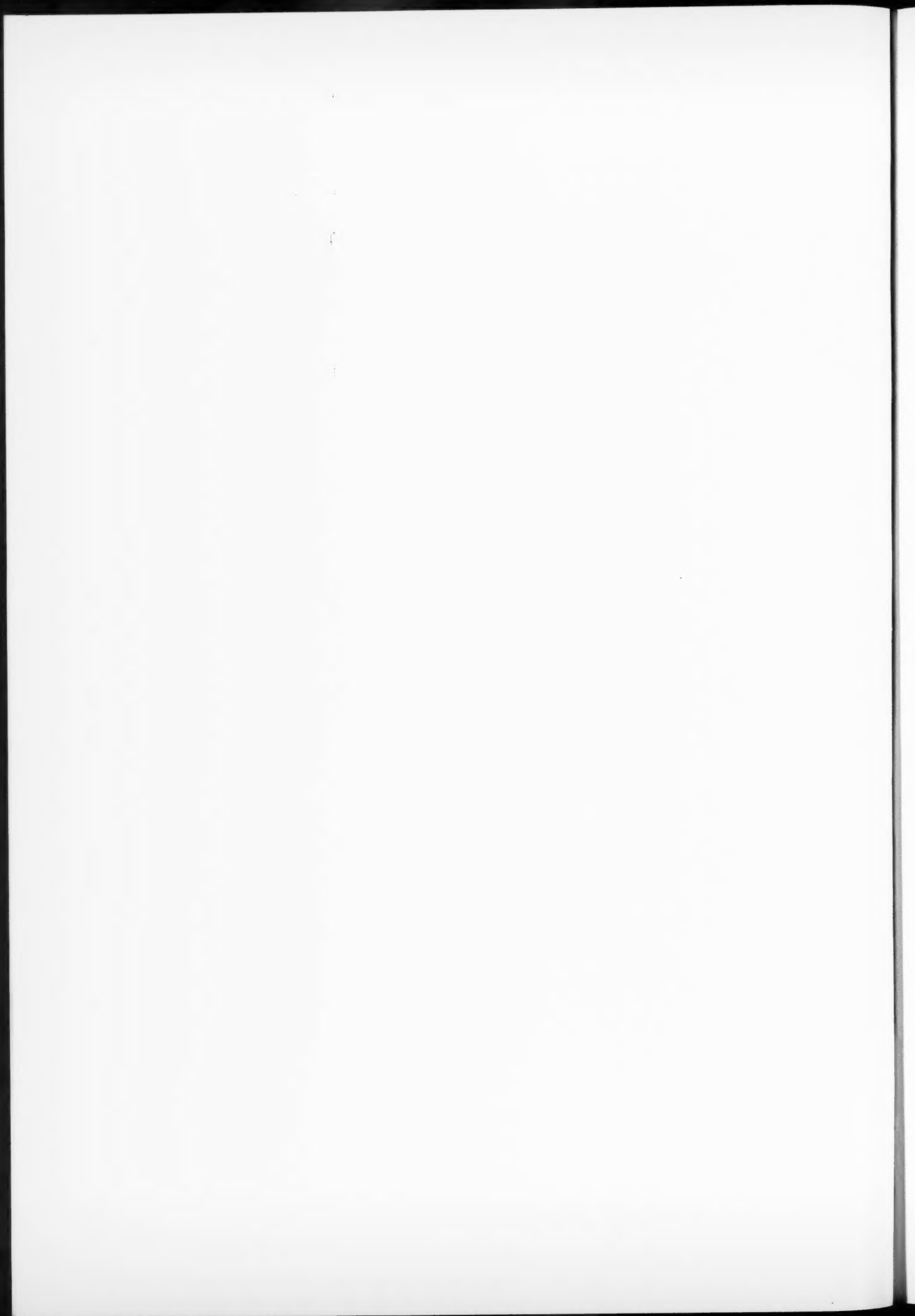
FIG. 7 THE DEPOSITON (Detail of FIG. 3)



FIG. 9 COPPO DI MARCOVALDO:
MADONNA ENTHRONED
Church of the Servi, Orvieto



FIG. 8 SALERNO DI COPPO: MADONNA AND CHILD
Jeiton Collection, Florence



A relation exists in the facial type even of the crucified Christ and the Johnson *St. Francis*. But it is more immediately sensible if some of the minor scenes of the Crucifix be examined in conjunction with the one we are studying. The *Betrayal* (Fig. 4), for instance is apposite and provides us with heads very comparable with that of the kneeling devotee. The rather sketchy execution, and the use of light in the modelling are closely parallel. We examine in sequel the *Flagellation* (Fig. 5) where Christ's perizoma gives us a similar technique in the drapery, or the interesting *Pietà* (Fig. 6), where one of the figures at Christ's feet is like our *St. Francis* both in face and gesture. Or again we may confront the drapery of the woman on the left in the *Deposition* (Fig. 7) with our figure of *St. Francis*. Salerno in the Crucifix at Pistoia represents the end of that minute Byzantinizing tradition introduced into Florence by the Berlinghieri but now loosening into a certain degeneracy and slovenliness. He comes at a moment when Cimabue is about to move the whole school after him towards larger and more important destinies. Coppo's work, though never so minute as that of the Berlinghieri group, still belongs to the earlier tendency, and is as compared to Salerno's, firmer, better constructed, more substantial. Salerno, on the other hand, while clearly his father's inferior, is more evolved and more competent in the matter of illumination of light and shade and of colouring. He made a notable attempt, not entirely successful, in the above illustrated *Pietà* at unification of the landscape. An interesting progression may be studied between the minor scenes of three important Florentine Crucifixes at the Accademia⁶, at St. Gemignano⁷ and at Pistoia. It is possible that in these three Crosses we have works of three successive decades.⁸ The first represents the Berlinghieri tendency as imported in Florence, the second, which is probably by Coppo, gives us its Florentine transformation, the third by Salerno represents a weakening from the point of view of linear construction and an innovation from the point of view of colour and light and shade. The Johnson picture can take its place beside the minor scenes of this last Crucifix.

Apart from the Crucifix of 1274 there is only one other work which may be attributed to Salerno and the attribution rests partly on analogies with his work and partly on analogies with that of his father. This picture is a half-length *Madonna and Child* belonging to Mr. Acton of Florence (Fig. 8). In the Mostra Giottesca of 1937, which was instrumental in

⁶Idem. Fig. 459 and Fig. 461.

⁷Idem. Fig. 479, etc.

⁸These three crosses used the same iconographic formula and even the same composition for certain scenes.

permitting many detailed comparisons, it hung next to the Pistoia Crucifix. No doubt the hanging committee were struck by the resemblance of the very unusual pale-blue drapery of the Virgin with Salerno's similarly coloured and very individually treated perizoma in the Crucifix.⁹ The Madonna is quite possibly an early work by Salerno for it goes directly back in its types and drawings to Coppo's magnificent work at Orvieto (Fig. 9), which from comparison with the documented one at Siena might be dated in the '60s. If the photographic reproduction of the two Madonnas underlines the essential typological resemblances, the juxtaposition of the two pictures at the Mostra put their emphatic colouristic contrast still more in evidence and threw the Acton picture into immediate relation with the Pistoian Crucifix.

So with the patient piecing-together of this and that slowly and surely we are building up this knowledge of a by-gone period which has suffered a deeper oblivion than it merits, and this in part because its works fell under the stigma of disapproval of those founders of our critical science who living in the evening of the Renaissance were so dazzled by its glory that works executed before its first dawn seemed unworthy of record or consideration.

⁹Catalogue No. 65, as Florentine School, second half of 13th century. It measures 0.48 x 0.34 cm. See also Van Marle, *Italian Schools of Painting*, vol. V, p. 422; Weigelt, *Art Studios*, 1928, p. 218, Evelyn Sandberg Vavalà, *Iconografia della Madonna*, (Siena, 1933) p. 63. In *Croce Dipinta*, p. 749, I had already called attention to the extraordinary likeness of these two stuffs, both in colour and treatment. This is especially evident if we compare Fig. 7 with Fig. 8.

GIOVANNI MANSUETTI'S DEPOSITION OF CHRIST

By HANS TIETZE

Toledo, Ohio

The late Baron von Hadeln who in our times may have been the best connoisseur of Venetian painting in the Renaissance, in a passing remark once advanced a very clever statement: that — opposite to current opinion — those of Tintoretto's paintings which bear the most authentic signatures are not the most authentic works of the Master who when he worked for his patrons in Venice did not think it necessary to sign his paintings, but did so most elaborately when sending his studio's products to provincial or foreign amateurs. In his opinion they had to get in black and white what they could not sufficiently judge by their proper eyes. Baron von Hadeln did not draw a general rule from his statement, but evidently it not only

applies to Tintoretto and the sixteenth, but to the fifteenth century as well. When we re-read Senator Morelli's long dissertations on Giovanni Bellini's "Cartellini", we get the impression that these inscriptions, unnecessary for those who knew, but indispensable for those who did not, were more commercial signs than individual signatures. When the Florentine Vasari described the wall paintings in the Sala del Maggior Consiglio in the Ducal Palace he attributed all of them to the Bellini who had had the commission and whose signatures, may be, were on the paintings. But when the Venetian Sansovino described the same decoration he knew precisely which of the paintings were by Carpaccio and others who had worked under the supervision of the commissioned artists. Even more than elsewhere signatures are to be handled with caution in Venice.

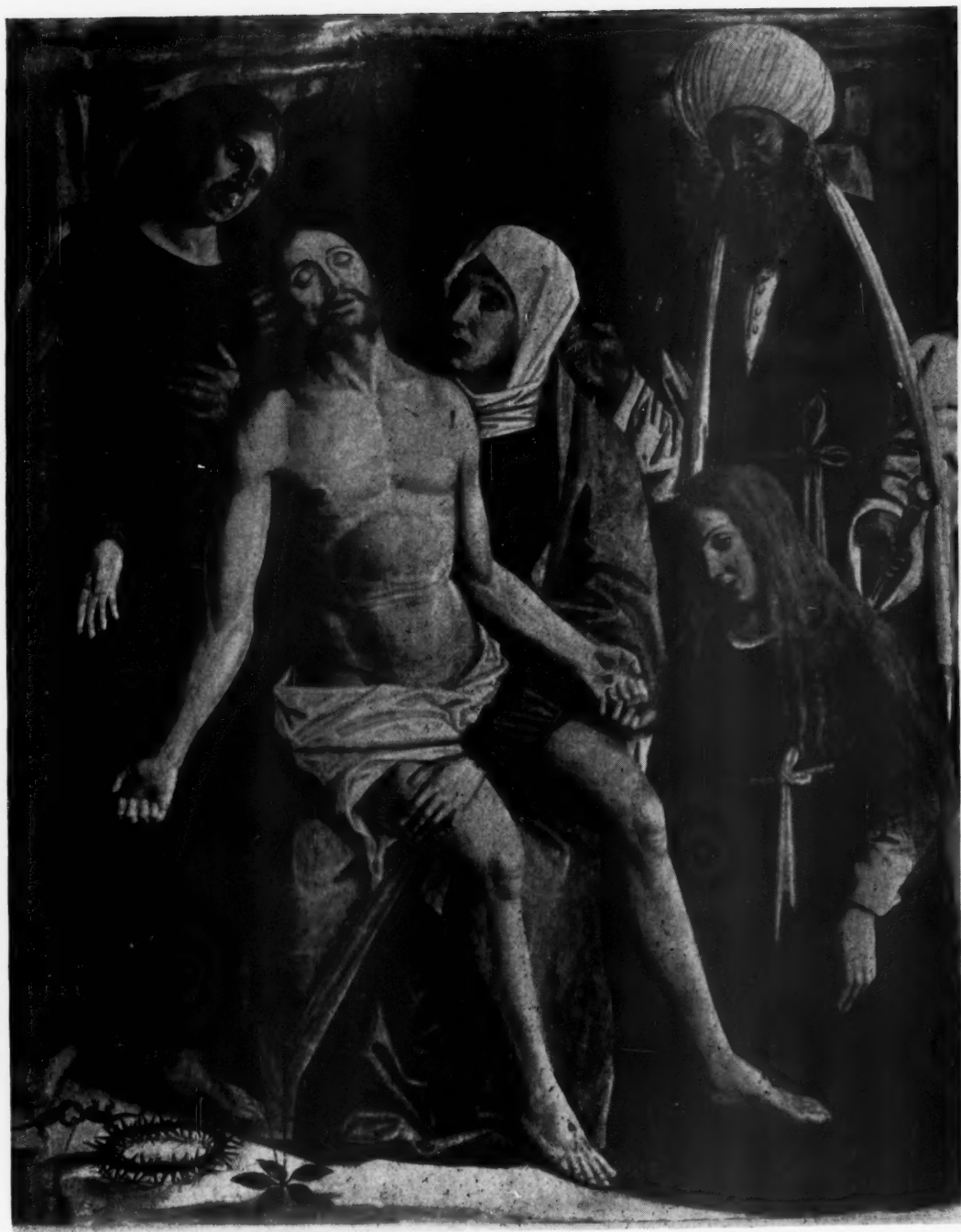
This article is intended to elucidate why in a work of art the artistic character is more important than written characters. A Deposition of Christ in the Gallery of Bergamo bears one of the explicit signatures with which Giovanni Mansueti used to prove that if he could not paint he could at least write. As a matter of fact Mansueti is exceptionally badly treated by writers on Venetian Art. Whenever he is mentioned he is not spared harsh criticism. This, in my opinion, unfair treatment seems partly to be based on such poorer products as the one in Bergamo. The higher qualified were always threatened by being absorbed by greater names, especially by Giovanni Bellini's. Of the Deposition an incomparably superior version exists in the house of Conte Careggiani in Venice. It has no signature and no name, but the last critic who uttered an opinion upon it, following the owner's account, seemed inclined to give it to Giovanni Bellini. It is not difficult to refute such a suggestion, Bellini's well-known painting of the same subject in the Uffizi excludes it — if there is any meaning in connoisseurship at all. The general character and every detail is utterly different. Count Careggiani's painting is soberer, even dryer, more "gothic" and extremely intense and sensitive. All these characteristics — negative or positive as you may term them — are Mansueti's and if any doubt remains it is removed by the version in Bergamo. Whatever Mansueti's connections with Bellini were he could not have signed a repetition of the latter's invention with: *Joannes de Mansuetis fecit*.

The signed version was apparently intended for sale to some collector. What was the purpose of the unsigned, much superior painting? Differently from the one in Bergamo which is executed in varied colours it is monochrome and that without doubt adds to its interest. It has the completeness

and directness of a great master's drawing, of a work made not for the public, but for the artist himself. The way the landscape, rather elaborate in Bergamo, is limited to a few indications would confirm the private character of the painting in Venice.

I have not yet mentioned a still more striking difference between the two versions; they are in spite of their almost complete conformity reversed. This is an important point, for reversing a composition was a usual procedure in Venetian workshops. Again we have to quote Baron Hadeln who enumerates several of Tintoretto's compositions which were entirely or partly reversed when repeated in the studio for less distinguished customers. His list could be lengthened to any extent. Here again Tintoretto inherits a habit already very common in Venice long before his time, and, by the way, not unknown elsewhere. It was indeed an easy method for concealing the loan and for giving the new version — adding a few details — the appearance of originality. A well-known instance may be the "Calling of the Sons of Zebedee" dated 1515, by Basaiti in Vienna which is a reversed and modified repetition of the much bigger composition of 1510 in the Academy in Venice.

It is always very important to keep in mind that the artists of the Renaissance did not have studios in the modern sense of the word in order to teach pupils, but workshops in order to exploit inventions with the aid of assistants. If an idea met with approval it was repeated and modified in every direction. The repetition in Bergamo of Mansueti's invention in the Careggiani Collection is not the only one that was made. In the Palazzo Ducale in Urbino there is another Deposition of Christ which has been attributed to very different masters — on the Anderson photograph it is even called School of Gentile da Fabriano — until Mr. Berenson's sharp eye recognized it as Mansueti. Here the shape of the painting is upright and therefore the whole composition was telescoped. St. John Evangelist on the left and Saint Magdalene and the man with the turban on the right are identical in their gestures and in most details of their draperies; the other bearded man is completely left out and the central group, with regard to the altered shape of the composition, is changed into a more vertical structure. The result is that the composition looks tolerably new and original and, consequently, an artist not very exuberant in inventions like Mansueti had no need to worry about imagining something new. In this case the rearrangement may be done by himself. In another "Deposition of Christ" enriched by two supplementary figures and placed in a large landscape, in the Academy in Dusseldorf, the task seems to have been left to an assistant.



GIOVANNI MANSUETI: PIETA
Palazzo Ducale, Urbino





GIOVANNI MANSUETI: DEPOSITION OF CHRIST
Accademia Carrara, Bergamo



GIOVANNI MANSUETI: DEPOSITION OF CHRIST
Collection Conte Careggiani, Venice

1840

ALBERT BIERSTADT

BY BENJAMIN POFF DRAPER

Chicago, Illinois

Albert Bierstadt, American painter, was one of the earliest to depict the great heights and towering peaks of the Rocky Mountains. With a splendid education and training under no less master of the Dusseldorf school than Lessing, Bierstadt had a happy combination of ability, technique, and a physique for braving the wilds of the vast, unknown western country. His numerous paintings, while out of vogue today, are good examples of a once popular school of painting. They are fairly faithful reproductions of actual scenery. Although a bit on the panorama side, they brought the first real visual pictures of the wild scenery to a wondering Eastern population. They have historical significance which springs from their uniqueness as the first oil paintings of the lands west of the Mississippi.

In 1857, Bierstadt, caught up in the fever of excitement of the Western movement, negotiated with General F. W. Lander to join a wagon train across the continent, the purpose of which was to map a railroad route to the Pacific. This company of army officers, engineers, and Indian fighters crossed the great American desert along the Platte river and found their way through the mountains of what is now Wyoming. It is known that Bierstadt travelled with them as far as the Pacific, by way of Fort Kearney, South Fork, and Honey Lake Road. Thence he probably journeyed to lower California where he painted in the Sierra Madre and Sierra Nevada mountains.

In his report to the Thirty-sixth Congress, General Lander not only records the artist's presence but asks permission to buy at least one of his sketches. "A. Bierstadt, esq., a distinguished artist of New York, and S. F. Frost, of Boston, accompanied the expedition with a full corps of artists, bearing their own expenses. They have taken sketches of the most remarkable views along the route, and a set of stereoscopic views of emigrant trains, Indians, camp scenes, &c., which are highly valuable and would be interesting to the country. I have no authority by which they can be purchased or made a portion of this report."

The Congress may or may not have shared his enthusiasm; the record shows that ten thousand copies of his report were ordered printed, but unfortunately there are no illustrations in it.

There are evidences that this trip consumed nearly two years time since the party did not reach South Fork until June 24th, 1859. Of more interest

to us than the travel notes is the fact that while in Wyoming, Bierstadt sketched Lander's Peak in water colors, as was invariably his custom; a scene which he later painted in oils on a large canvas. This painting, *The Rocky Mountains; Lander's Peak*, dated 1863, in the Metropolitan Museum of Art since 1907, initiated a significant trend in American art in the middle Victorian decades.

"Lander's Peak," according to H. T. Tuckerman, "shows the Windy River range of snow-capped mountains in Nebraska Territory (now the state of Wyoming). The principal peak is Mt. Lander (now called Fremont Pass); the lake in the middle distance is the source of the Rio Colorado; the Indian encampment in the foreground belonged to the Shoshone tribe." This somewhat inaccurate geographic description has been used by the Metropolitan in their catalogue.

The similarity of this painting to *The Rocky Mountains; Laramie Peak*, dated 1861, is revealed in the description of the latter painting, now in the Buffalo Fine Arts Academy. "Laramie Peak was painted at a distance of several miles from the mountain range, and admirably shows the approach: a bit of prairie, the foot-hills, and finally the more abrupt ascent of the mountains themselves, the 'Peak' reaching up, up, snow-capped and cloud-encircled. The river, turning with a broad majestic sweep to the left, in the foreground, can be traced in its zigzag course across the plain, until — a thread of light — it is lost among the foothills. Life and vitality is given by the buffalo hunt, a scene of twofold interest, for the fate of man and beast here portrayed is pronounced: the Indian has lost his freedom, the buffalo, noble 'rover of the plains,' is now so rapidly becoming extinct."

One has the feeling, when noting carefully the direct similarity between the two pictures that Bierstadt knew a good thing and clung to it. Although the last described picture was finished in 1861, it was the later one, showing Lander's Peak, named by Bierstadt to honor his guide, that first caught the imagination of the American public. This view, six by ten feet in size, later sold to James McHenry, was exhibited at the Great Fair of the Sanitary Commission in the city of New York in 1863. An enthusiasm for Western scenes was aroused that lasted until the turn of the century. It was his Western landscapes that made for Bierstadt his reputation.

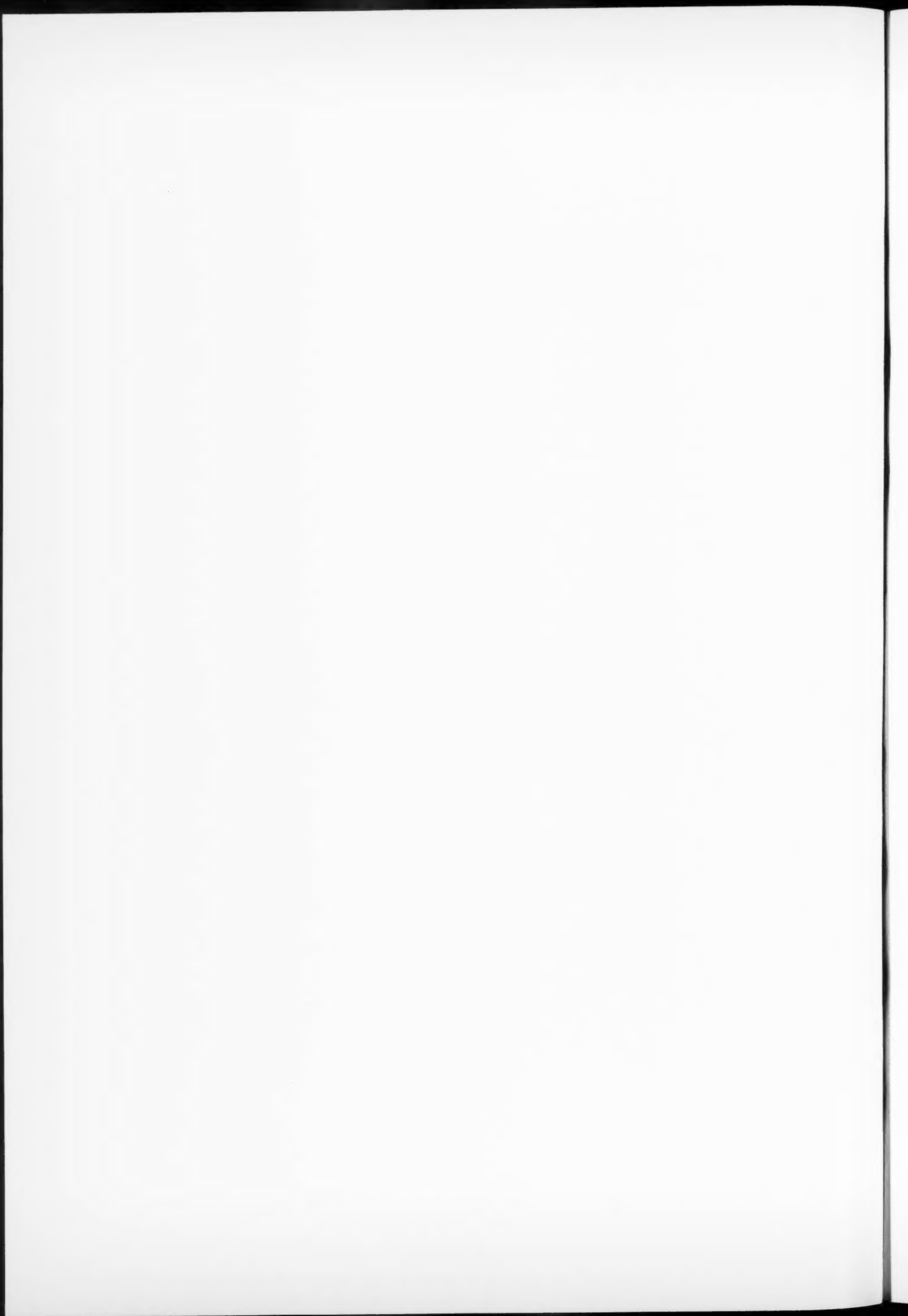
Albert Bierstadt, German born, coming to this country when only a year old, was educated here and later studied abroad. He was a large and impressive looking man. Handsome features and a great bearing gave him the appearance of a man who could love passionately the openness and the heights of the mountain country. Even his home on the Hudson — he has



ALBERT BIERSTADT: THE YOSEMITE. 1867
The New York Public Library



ALBERT BIERSTADT: MERCED RIVER, YOSEMITE VALLEY. 1866
Metropolitan Museum of Art, New York



been referred to as a member of the Hudson River School — reflected his tendency to express himself in heroic proportions. A description of his studio is among the Drew clipping collection of the Corcoran Galleries: "Being an artist, Mr. B. naturally built his house to paint pictures in, and one half of it is given to his studio. A noble room — this studio comprises three stories in height, starting from the second floor; . . . when thrown together, the Library and Studio, a space of seventy feet in length is gained. . . . For interior decoration, Mr. B. has had the rare privilege of selecting from his own studies, pictures which are set in mouldings of black walnut and oak."

It was this studio that burned in 1882, destroying many of his paintings. Fortunately many of his better known works, and a generous display of typical ones, are to be found in various galleries here and abroad.

Bierstadt was struck with the amazing beauty of light and dark in cloud effects. Streaking sunlight, billowing clouds, dark underneath and roseate above, deepened shadows, and the majestic bursting through of heights are all characteristic of his Rocky Mountain scenery. His greens and blues are dark, never primary. In extreme contrast is his use of white and its blue combination which serves to accent his cloud, sky, and peak effects. His yellow and rose is always used in an effect of sunlight — bursts of almost unnatural, but moving illumination. Detail and fine brush work are characteristic but are combined rather well in a composite completeness. His detail is not too objectionable although the effect is grandiose and appears stiff when contrasted with later tendencies.

After leaving General Lander at Puget Sound, he stopped in the mountains of Yosemite to sketch for his *Merced River; Yosemite*, finished in 1866, and *Yosemite*, 1867. It is not easy to follow his travels by the dates of his paintings for he sometimes did a canvas some six or seven years after he had sketched on the ground. Bierstadt did very little actual work in oil while he was in the mountain country. The majority of his paintings were done at his home in New York from numerous water color scenes in his portmanteau.

It was this failing, if unfaithfulness of reproduction is a failing in an artist, that today gives rise to much confusion regarding his carefully named scenes. Few actual peaks resemble those he has portrayed on canvas. He was prone to give an extra summit or two to a peak, he might alter the course of a river or the rock walls of a canyon if he needed opportunity to play with light and shade.

His *Mount Corcoran, Sierra Nevada*, a huge canvas some sixty by ninety

inches, is just such a painting. It was finished in 1875 and depicts a peak and scene, the counterpart of which never was in California. Mr. Corcoran later acquired the canvas. Bierstadt's description says, "The Peak rises 14,094 feet and was named in compliment to Mr. Corcoran." Whether Bierstadt conjured up the height in hopes of selling a picture or whether he actually named a peak on his travels is not known. There is no record of any California peak and especially a 14,000-foot elevation, being named after Corcoran. The artist's mistake in elevation might be easily forgiven, for one of his fellow travellers wrote to the *Aldine Magazine* "from a single stand-point a thousand could be counted, each exceeding 14,000 feet in height above sea level."

In 1863, Bierstadt made another trip to the West, this time to the Pike's Peak gold regions. In the booming little settlement of Denver, he met William Newton Byers, editor of the pioneer newspaper in Colorado, the *Rocky Mountain News*. Byers had left us a fascinating account of a sketching trip which he arranged for the artist.

"The locality of the present charming little city of Idaho Springs was visited in 1863 by Albert Bierstadt, the greatest of American landscape painters. He came first to Denver in search of a subject for a great Rocky Mountain picture and was referred to me — probably because I had at that time the reputation of being somewhat of a mountain tramp.

"We set out in a buckboard outfit for Idaho . . . there we secured saddle animals and two or three donkeys to pack bedding, provisions, paint boxes, etc. It rained and the bushes and weeds were loaded with moisture; the creek was high; its many crossings through the foaming current among the boulders exceedingly unpleasant and difficult, if not dangerous. It was a gloomy day in the dense forest and a dismal ride. I was ahead to show the way, the pack animals followed, with Bierstadt behind to prod them up. There was no chance to talk but plenty of time to think. I knew that at a certain point the trail emerged from the timber and all the beauty, the grandeur, the sublimity, and whatever else there might be in sight at the time, of the great gorge and the rugged and ragged amphitheatre at its head would open to view in an instant like the rolling up of a curtain. I had avoided saying anything about this, because I wanted to enjoy Bierstadt's surprise . . . He emerged leisurely from the thicket. His enthusiasm was badly dampened, but the moment he caught the view, fatigue and hunger were forgotten. He said nothing, but his face was a picture of intense life and excitement.

"Taking in the view for a moment, he slid off his mule, glanced quickly

to see where the paint outfit was, walked sideways to it and began fumbling with the last ropes, all the time keeping his eyes on the scene up the valley . . . As he went to work, he said, 'I must get a study in colors; it will take me fifteen minutes!'

"Storm clouds were sweeping across the great chasm from northwest to southeast. The northwest wall is serrated — a saw-tooth edge with sharp pinnacles and spires and masses of broken granite — and the clouds were so low that they were being torn and riven by these points . . . Rays of sunlight were breaking through the broken ragged clouds and lighting up in moving streaks the falling storm . . . Instead of fifteen, he was hard at it for forty-five minutes . . . We camped on the spot and the next day climbed to Summit lake and named the highest peak Mount Rosa for one of the loftiest heights in the Alps . . . Bierstadt returned to New York and a little over two years later he finished the picture, *Storm in the Rocky Mountains*."

This painting, later sold in London in 1896, to T. W. Kennard has since disappeared from sight — or at least a search of museums has failed to bring it back. It was known to be in London at the time of Bierstadt's death in 1902. It probably represents the finest of all Bierstadt's work. Twelve by seven feet in size, it was not only overpowering in detail and treatment of light and shade, but "stirred men's hearts to think on the rare beauty and fierceness of the mighty peaks." Montgomery, in *American Art*, says that when this painting was shown in London, Bierstadt was "acclaimed as not merely a copyist of nature, but an artist."

In the winter of 1885-6 the painting was placed on exhibition in New York in the Dusseldorf Gallery, and the proceeds from admission were donated to the relief of destitute soldiers' orphans. It attracted great attention and endless criticism. Its only rival in public estimation was Church's *Heart of the Andes* then in a private gallery in New York. Critics traveled back and forth between them, but the final award was to the *Storm* because of the admirable manner in which the atmospheric effects were treated and the perfection of its detail. Soon after the picture went to Paris to a World's Exposition.

Bayard Taylor, visiting the scene, some three years later, wrote: "Even photographs here have the same dwarfed diminished expression. I can now see how naturally Bierstadt was led to a large canvas."

One authority asserts that in Bierstadt's *Lander's Peak* picture, "the foreground represents Chicago Lakes, Colorado, twelve miles from Idaho Springs." This is obviously an error since the painting in the Metropolitan was finished and sold before Bierstadt ever went to Colorado. On his trip

with Mr. Byers, his propensity for naming peaks again overtook him. Mt. Rosalie, shown in the *Storm in the Rocky Mountains*, was not named, as Byers modestly reports it, for an Alpine summit, but rather, the record shows, for a young lady whom Bierstadt married in 1866. Through the efforts of Byers, the peak today retains that name.

On commission of the Fourth Earl of Dunraven, Bierstadt painted a scene near the hunting lodge of the Earl in Estes Park, Colorado. This large oil, now in the collection of the Knight of Glin, in County Limerick, bears the inscription:

THIS PICTURE WAS PAINTED BY BIERSTADT FOR THE 4TH EARL OF DUNRAVEN. IT REPRESENTS HIS RANCH IN COLORADO. THE PEAK IN THE RANGE, (Rocky Mountains) IS LONG'S PEAK, AND THE PICTURE SHOWS THE LOG CABIN WHICH HE BUILT AND LIVED IN. DATE APPROX. 1874.

THIS PICTURE WAS GIVEN TO DESMOND FITZ-GERALD, SON OF THE 27TH KNIGHT OF GLIN, BY HIS AUNT EILEEN, COUNTESS OF MEATH.

January, 1930

While the Estes Park scene did not differ in treatment from his other canvases, it began a veritable Bierstadt fad in England. Sheldon wrote, in 1881: "The impulse which the late war gave to American picture-making reached Mr. Bierstadt at the most favorable moment. He had more studies of fine and novel scenery than any other artist in the country, and he knew how to use them in the most effective style. It soon became fashionable for gentlemen of means, who were founding or enlarging their private galleries, to give Mr. Bierstadt an order for a Rocky Mountain landscape, and during at least ten years the artist's income from that source was princely."

These later paintings varied in size, but were, for the most part smaller and more suitable for modest galleries. They were scenes of his imagination and brush rather than from his sketch book. Sir T. Fowell Buxton, of Waltham Abbey, in Essex, has a splendid Rocky Mountain scene forty by twenty-eight inches in size. It is as carefully done as the large canvases and is very typical of the Dusseldorf school which Bierstadt so ably represented. This picture, exhibited at St. Jude's, Whitechapel, in 1882, did much to further the artist's reputation in England.

There are many large canvases of Bierstadt's extant. He is represented in the national capitol building in Washington by *Entrance into Monterey*, and the *Discovery of the Hudson*, both of which hang in the Speaker's Lobby of the House of Representatives. The Corcoran Galleries, in addition to Mt. Corcoran, owns a splendid scene, *The Last of the Buffaloes*, which was given by Mrs. Bierstadt, in 1909. The Boston Athenæum owns

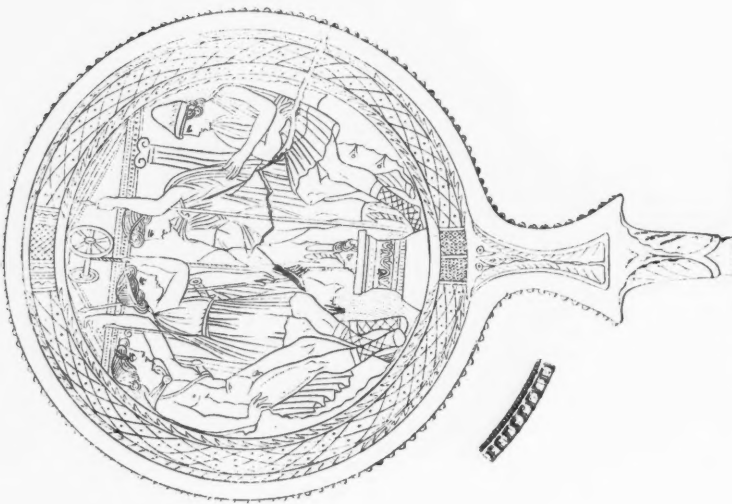


FIG. 2 ETRUSCAN MIRROR I

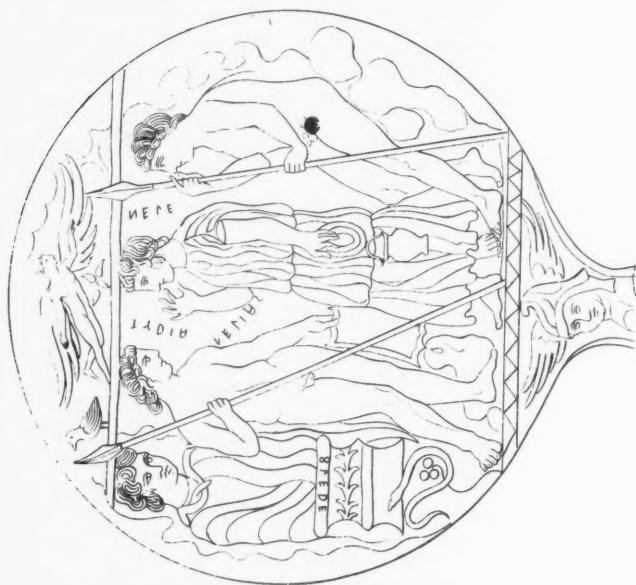


FIG. 1 ETRUSCAN MIRROR II

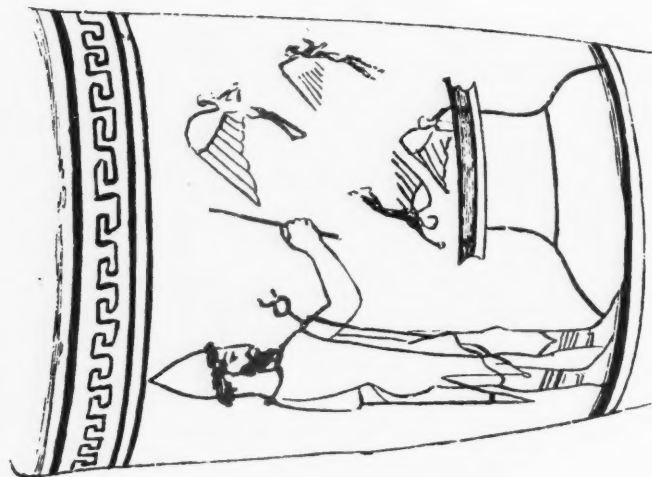


FIG. 3. HERMES EVOKING THE SHADES
FROM A LARGE JAR

the *Arch of Constantine*, reminiscent of one of the artist's European trips. The Metropolitan, in addition to his *Rocky Mountains; Lander's Peak*, 1863, has the *Merced River; Yosemite Valley*. This canvas, thirty-six inches by fifty, painted in 1866, was purchased by William Paton from the artist the year it was finished and given to the Museum by his sons in 1911. The Lenox Library owns *Yosemite*, companion piece to the last named painting. A small painting, *Indian Buffalo Hunter*, was sold at auction in 1930 by the American Anderson Galleries on order of Mrs. Rita Michaelson. The Minneapolis Institute of Arts showed his *Mount Whitney*, a huge canvas seventy-nine by one hundred seventeen inches, in 1926. The Eastman Foundation has *Autumn in New Hampshire*, a vastly different type of painting to his sublime heights. Another countryside scene, in the pastoral mood, is owned by the University of Denver.

Decorated by monarchs of Turkey, Germany, Bavaria, Austria, and possessor of two degrees of the Order of St. Stanislaus from the Czar, Bierstadt was acclaimed as a great man within his own time. He was, most certainly, a significant figure in American art in the 19th century. Although his name is comparatively unknown of late, he represents a very characteristic movement in American art. Trained in the painful methods of the Dusseldorf school, he gave himself to the painting of the panoramic landscape of the West.

AN ETRUSCAN MIRROR

BY GEORGE W. ELDERKIN
Princeton, New Jersey

The scenes incised upon the mirrors of the Etruscans offer abundant evidence of the appeal which Greek story and style made to that mysterious people. Among many examples is one of the fourth century which is of particular interest because of its unique theme (Figure 1).¹ The scene consists of four persons, three of whom are identified by inscriptions. These are Nele (Neleus), Turia (Tyro) and Pelias who are familiar to the student of Greek mythology and whose names are readily recognized in their Etruscan form. The fourth inscription on the mirror, *flere*, is pure Etruscan and probably a common noun rather than a proper name. The meaning of the scene is a problem due in part to this Etruscan word and to the proba-

¹Gerhard, *Etrusk. Spiegel* II, 170.

bility that the artist either freely modified a Greek original no longer extant or represented a story of which no literary version survives. The Tyro of Sophocles may have stimulated an interest in the theme. The different interpretations have been summarized and criticized by Sigwart.² Apparently Tyro who was forced to do menial service by her harsh stepmother Sidero has come to a well to draw water. She holds a pail and a rope or perhaps a coiled pad for her head upon which she will carry the pail. The artist has not tied the rope to the pail but let the latter hang in air. At the well Tyro meets Neleus and Pelias, her sons by Poseidon. They seem to have been waiting for her, to judge from the position of Neleus who leans easily against a rock, and the well-cover (?) which Pelias holds. Tyro's raised hand indicates surprise. Herbig has suggested that the half figure is Sidero who was killed by Neleus and Pelias. Another scholar believes that it is a personification of the spring to which Tyro has come, and that *fleere* designates not the half figure but the well-head upon which this word is inscribed, although only human forms appear to have been named on Etruscan mirrors. A third scholar suggests that this figure is concealed by an architectural piece of some sort, and either named or described by the word *fleere*.³

* * *

The fact that three of the four inscriptions designate participants in the scene makes it highly probable that the fourth does also, especially since Greek vase painting which was well known to Etruscans offers an earlier example of a name inscribed in the same unusual position as *fleere*. The Athenian Euphronius represented Eurystheus in a large jar for the most part buried in the earth upon the rim of which he put the name of the terrified king whose head and shoulders are visible as Heracles prepares to dash down upon him the Erymanthian boar.⁴ The object from which the figure called *fleere* seems to arise is a large jar which serves as a well-head because Tyro approaches it with her water pail. Here too the jar is buried in the ground up to the shoulder. A similar well-head is found in a scene on another Etruscan mirror which is likewise of the fourth century (Figure 2).⁵ In this scene a man is lowered into a jar set deeply in the earth. The rope which is used to lower him shows clearly that the jar is a well-head. The neck of this jar is decorated with a lotus pattern corresponding to the spray pattern on the jar in our mirror. For this pattern there is a parallel on the

²*Zeitschr. f. Vergl. Sprachf.* 1922, p. 276.

³Roscher, *Lexikon* s. v. Tyro, p. 1465.

⁴Furtwängler-Reichhold, *Griech. Vasenm.*, pl. 23.

⁵Klügmann-Körte, *Etrusk. Spiegel* V, pl. 111.

neck of an Etruscan crater⁶ of the fourth century which likewise has the same double trochilus as the well-head of our mirror. These comparisons confirm the interpretation of the well-head as a jar, the neck of which only rises above the ground. Such use of a jar was probably suggested by the storage of water in it for daily purposes.

A clue to the identification of the half figure is given by the concealment of the arms within its garments. This is an indication that the person represented is deceased. On a terracotta plaque discovered in an Etruscan tomb at Caere a chthonic genius carries a dead girl whose arms are completely concealed within her drapery.⁷ A deceased person in the scene on our mirror might account for the fact that three of the four figures have obviously Greek names while the fourth has not. *Flere* may mean "shade of the dead" like the Greek word *eidolon*. So soon as this interpretation of the figure and its inscription is accepted, the presence of the snake near the jar is intelligible. In seeking to climb up the side of the jar it reminds one of the snake which is moulded on the vertical handles or on the lip of geometric burial jars of the Dipylon cemetery at Athens, although these jars are much older than the Etruscan mirrors. They too were set partly in the ground over a grave. The snake of these jars is an embodiment of the soul of the dead buried below, and has come out of the ground to partake of the offering which was poured into the jars. Similarly in the scene on the mirror the snake is chthonic. The artist has represented both the shade of the deceased in human form and the soul in the form of a snake. The Orphics too believed that the soul of man could pass into the body of a snake.

The emergence of the shade of the dead from a jar set in the ground is an idea which the Etruscan artist borrowed from Greek eschatology. An Athenian lecythus of the fifth century, and therefore some decades older than the mirror, shows Hermes evoking the souls of the dead, as diminutive winged human figures, from a large jar buried in the ground almost to the neck (Figure 3).⁸ Since Hermes was the god who conducted the souls of the dead to Hades there can be no doubt as to the significance of his action, the more so since this lecythus probably held oil for the anointing of the dead. The representation of the soul as a tiny winged human form was known to the Etruscans also, as a mural painting in the Tomba del Orco shows. The shade of the dead appears too as a life-size human figure in the François tomb where its significance is made certain by an inscription

⁶*Studi Etruschi*, IV. pl. XXIX.

⁷Martha, *L'Art Étrusque*, pl. IV.

⁸Harrison, *Prolegomena to the Study of Greek Religion*, fig. 7; cf. pp. 42-47.

hinthial Patrukles "shade of Patroclus." The Etruscan words *hinthial* and *flere* seem to have been synonymous. If, then, these resemblances are summarized, it is seen that the artist of the mirror has much in common with the Greek or more narrowly with the Athenian. Since the theme is Greek these resemblances are quite probably likewise of Greek provenance.

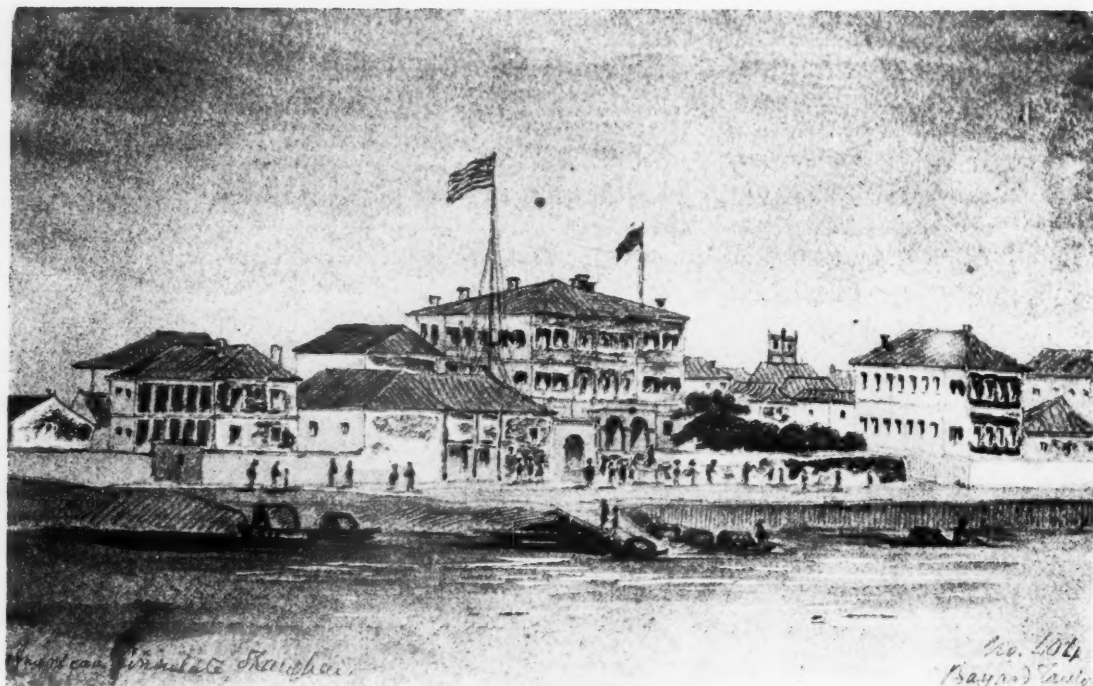
If the scene on the mirror represents some person who has returned from the realm of the dead to appear with Tyro and her sons, who is this person and why does the shade emerge from a well? The theory of Herbig has already been cited that the person is Sidero who was slain by the sons of Tyro. Such interpretation gives unity to the scene but there is no tradition that Sidero perished in a well. Since the well is that from which the harshly treated Tyro drew water, and the slayers of the offending stepmother are present, the conclusion seems reasonable that the Etruscan artist had seen or heard a version of the tale which represented Sidero as perishing in a well. He may, however, have borrowed the detail from another myth such as that of Palamedes who was tempted by Odysseus and Diomedes to descend into a well in search of treasure only to be stoned to death by the crafty heroes.⁹ This motif was logical enough since the ancients used to drop treasure into wells when emergency required speedy concealment. Some have thought, and with good reason, that this is the subject of the scene on the second mirror here cited (Figure 2). The trick of luring a person into a well ostensibly for treasure but really for destruction was successfully tried in historical times when Alexander the Great captured the city of Thebes. A woman named Timoclea, who had been shamelessly treated by a brutal captain, when asked by him if she had concealed treasure anywhere led the avaricious offender to a well in her garden and told him that she had thrown into it whatever she had of value. When he descended to the bottom of the well she dropped rocks on him, and the well became his tomb.¹⁰ Such may have been the fate of the hateful Sidero. Then she could very appropriately emerge from the well as a phantom to appear to Tyro whom she had wronged and to Neleus and Pelias who had avenged their mother. The loose rock at the foot of Pelias may be more than a mere detail of the setting.

⁹Dictys Cret. II, 15.

¹⁰Plutarch, *Alexander* 12.



MEDALLIONS BY JEAN MARTIN RÉNAUD
The Walters Art Gallery, Baltimore



AMERICAN CONSULATE, SHANGHAI
Watercolor by Bayard Taylor

NOTE AND COMMENT

TWO MEDALLIONS BY JEAN MARTIN RÉNAUD — BY MARVIN CHAUNCEY ROSS

NOTES ON PIERRE HENRI, THOMAS EAKINS, BAYARD TAYLOR, SHEPARD ALONZO MOUNT
— BY FREDERIC FAIRCHILD SHERMAN

DAVID AND INGRES — REVIEWED BY ROBERT J. GOLDWATER

NEW ART BOOKS — REVIEWED BY FRANK JEWETT MATHER, JR., JULIUS S. HELD, J. L.
AND F. F. S.

TWO MEDALLIONS BY JEAN MARTIN RÉNAUD

BY MARVIN CHAUNCEY ROSS

Although Jean Martin Rénaud is practically forgotten now, as sculptor, medallist and modeller in wax he filled a minor place among those French artists who worked under Louis XVI and lived to change greatly their style of work under Napoleon. Born the son of an innkeeper, at Sarreguemines (Lorraine) in 1746, he early showed an aptitude for modelling and was patronized by the officers who dined at his father's inn. Later he was employed by a local porcelain factory until he left for Paris in 1766.

In the capital he found work once again in a porcelain factory and in addition spent time studying the antique sculpture in the Museum. An older brother was *valet de pied* to Marie Antoinette and introduced Rénaud into the chateau. His portraits in wax appealed to the taste of the royal family for whom he is said to have executed many commissions. The court, too, became interested in his wax portraits and consequently he had a considerable clientele among the aristocracy. Because he had been employed by an aristocratic society he had counter-revolutionary opinions which unlike many others he did not attempt to stifle under the Reign of Terror and the Empire. He often aided people of rank when in difficulties during the Revolution and acted as their secret emissary. At times he got into difficulties because of his beliefs and actions and many stories have been told about him.

Several of these stories give us an idea of Rénaud's character. In 1798-99 in the year VII, there was a naming of candidates for the administration of the department of Paris. Roeder's name was among those of the candidates and a register, opened in his favour, was filled with signatures. Rénaud entered the room and instead of signing, overturned the ink bottle on the names. At the same time he cried out against those who had lent themselves to the assassination of Louis XVI for only later was Roeder proved innocent. He hated the revolution so whole-heartedly that he could hardly constrain himself but later under the consulate he is said to have become calmer.

In his personal life Rénaud was often eccentric. He frequently had violent arguments, for instance, with Denon who was his great friend and of whom he has left portraits in wax. The house where he lived although small and cramped was filled with birds and dogs. His son he dressed up in clothes more suited to the times of Louis XII for he believed the mockery of the boy's playmates would be strengthening for the character. Rénaud lived on long past the Revolution and died in 1821 after some years of ill-health.

Rénaud appears to have led a very active life. The Academy of Valenciennes named him a member in 1787 while he was employed there as a modeller of ceramics for the manufactory of Lamoninary. In addition to the portraits he made in Paris, he exhibited many times between 1787 and 1817 and was employed as well by the Sevres

manufactory as a modeller. Bégin (*Biographie de la Moselle, volume IV, Metz, 1832*) who has left us the best account of the artist speaks of about fifteen-hundred works from his hand about half of which were antique sculptures. In spite of this great number few are listed in public collections among these being several busts in the Chateau at Versailles and medallions in wax or terra cotta in the Museum of Strasbourg, Berlin, Bourg, Sevres and the Musée Carnavalet in Paris.

The Walters Art Gallery in Baltimore possesses two medallions in terra cotta signed by J. M. Rénaud. On one of these is represented the Medici Venus which Napoleon had carried off to Paris from Italy. This is not the only version of this medallion for another formed part of the Adalbert von Lanna collection sold in Berlin in 1911. The second in the Walters collection also of a female figure and a pendant to the Venus, may have been inspired by some classical figure but the original is not familiar to me. Since the Medici Venus was brought to Paris by Napoleon we have a possible *terminus post quem* date for the medallion because Rénaud did not go to Italy and his fairly accurate copy of the marble statue shows that he probably knew the original. These two medallions fit in with what we know of Rénaud for only after David's influence had become strong did he begin exhibiting classical subjects in the Salons to any extent. Therefore they represent the last phase of his work.

Rénaud was in no way a distinguished artist and even as a portraitist did not attain the same rank as J. B. Nini. However, his medallions, although often faulty in composition and with little that is new in subject matter, do have character of their own. Besides he serves to illustrate the interest in classical sculpture on the part of a sculptor trained under Louis XVI who was yet able to cast over his copies of the Antique the charm and the grace of the XVIII century. This ability was in strong contrast to those sculptors of the neo-classic movement who gave us the only sterile outward forms of a long dead art.

PIERRE HENRI'S AMERICAN MINIATURES

Pierre Henri, a French Miniaturist who advertised in New York, May 2nd and June 4th, 1788, as a "Miniature Painter lately arrived from France," added that "he engages his painting to be the equal to any in Europe." However he presumably met with little success at first as two years later we find him in Philadelphia where he advertised in the "Pennsylvania Packet" and it is probable that he succeeded in getting few commissions in Pennsylvania for in 1791 and 1792 he advertises in the Charleston "City Gazette & Advertiser" stating that "he engages to take back any likeness not bearing a pleasing resemblance to its original." He was certainly fully confident of his abilities as a miniaturist as both this advertisement and the earlier one in New York amply attest.

His earliest recorded miniatures are the Mrs. John Faucherand Grimke, which it is enlightening to note was long attributed to Malbone, painted in Charleston in 1791 and the Mrs. Ann Purcell Gillon, wife of Commander Alexander Gillon, painted in that city in 1793. The Penelope Woodham, whose father and mother he also painted, is signed "P. Henri" and dated 1805. The ivories of the 1790's are dated and signed with the initials only so far as we know.

Theodore Bolton in his "Early American Portrait Painters in Miniature" (1921) states that Henri probably studied at the Royal Academy but without giving any reasons for thinking so. I believe it far more likely that he studied in France and with some very capable miniaturist. His later ivories compare favorably with those of James Peale, an excellent miniaturist, which they resemble in some ways, notably in size, technic and color and sufficiently prove his capabilities. Henri's colors are clear and finely modulated and the stippling in the neutral hued backgrounds is almost flawless. It is probable, I think, that as we become better acquainted with the quality of his product



MINIATURES BY PIERRE HENRI

5 CAPT. JAMES WOODHAM

2 ANN PURCELL GILLON

6 REBECCA MAVERICK WOODHAM

8 PENELOPE WOODHAM

7 MARIA MAVERICK WOODHAM



ALTHEA TAYLOR. 1845



JOHN MARVIN. 1845
BY SHEPARD ALONZO MOUNT



EVELINA TAYLOR. 1845

we shall have to revise present opinions of his abilities and rank him perhaps with the few outstanding artists of the period who were practising this delightful art in what is now the United States.

- 1 Mrs. John Faucherand Grimke Miss T. S. Grimke
Signed and dated "P. H. 1791."
- 2 Mrs. Ann Purcell Gillon Frederic Fairchild Sherman, 1940
Oval ivory. $2\frac{5}{8}$ " H., $2\frac{3}{4}$ " W. Signed and dated "P. H. 1793."
- 3 Unidentified Gentleman Mr. Michael de Sherbinin
Oval ivory. $2\frac{5}{8}$ " H. Signed and dated "P. H. '98."
- 4 Unidentified Lady Mr. Michael de Sherbinin
Oval ivory. $2\frac{5}{8}$ " H. Signed and dated "P. H. '98."
- 5 James Woodham, 1758-1832. Mr. Michael de Sherbinin
Oval ivory. $2\frac{7}{8}$ " H., $2\frac{5}{16}$ " W. Unsigned.
- 6 Rebecca (Maverick) Woodham, 1775-1809. Mr. Michael de Sherbinin
Oval ivory. $2\frac{7}{8}$ " H., $2\frac{1}{4}$ " W. Unsigned.
- 7 Maria (Maverick) Woodham. Mr. Michael de Sherbinin
Oval ivory. $2\frac{7}{8}$ " H., $2\frac{15}{16}$ " W. Unsigned.
- 8 Penelope Woodham Mr. Michael de Sherbinin
Oval ivory. $2\frac{3}{4}$ " H., 2" W. Signed and dated "P. Henri 1805."
- 9 Mr. Ford Carolina Art Association Exhibition. 1936
Oval ivory. $1\frac{7}{8}$ " H., $1\frac{1}{2}$ " W.
- 10 John Deas, 1735-1790. Carolina Art Association Exhibition. 1936
Oval ivory. $1\frac{3}{4}$ " H., $1\frac{3}{8}$ " W.
- 11 Arthur Gilman Coffin The Lucy Wharton Drexel Collection
Attributed to Henri by Charles Henry Hart
- 12 Self Portrait
Listed by Theodore Bolton. 1921.
- 13 Mrs. Beaumont Exhibited at the Pennsylvania Academy. 1811
- 14 W. R. Derrick
Irregular ivory. $2\frac{1}{16}$ " H., $1\frac{5}{8}$ " W.
Miniature, oval, 2" H., $1\frac{9}{16}$ " W.
- 15 Dr. Trumbull Dorrance
Oval ivory. $2\frac{7}{8}$ " H., $1\frac{7}{16}$ " W.
Tentatively attributed to Henri
- 16 Philip Derrick
Eight sided ivory. $2\frac{1}{16}$ " H., $1\frac{5}{8}$ " W.
Miniature, oval, 2" H., $1\frac{9}{16}$ " W.

SKETCHES IN OILS BY THOMAS EAKINS

The original sketches which painters often make of compositions which they eventually execute in oils on large canvases in some instances incorporate features of definite value that escape transposition. In particular the artist generally brushes in his sketch with a freedom deliberately sacrificed in painting the final picture where detail assumes an importance that precludes the immediacy which contributes a peculiar charm to the sketch. For this reason as well as for others the first study sometimes surpasses the finished canvas in interest, its appeal unalloyed by the very additions and subtractions which the painter resorts to when he comes to paint the projected canvas. Thomas Eakins's sketches are no exception and in them the lover of painting will find a freedom of brushing and an immediacy of approach that promises at times more than their larger and final replicas convey of the definition of character of the realization of action.

This is not true always, however, and the study for "The Thinker" is a notable exception for the life-size picture not only equals but transcends the sketch as a characterization of surpassing magnificence. Whatever it lacks of the freedom and verve of the sketch is more than counterbalanced by an added nobility of effect directly due to the enlarged figure, which challenges comparison with the great full-length life-size figures of such artists as Sargent, Whistler, Chase or any of his contemporaries either here or abroad.

I have not seen the portrait of Mr. Harrison S. Morris but I can scarcely believe that it would satisfy my desire for an accurate characterization of that poet who became a notable connoisseur of art and later a successful man of business more completely than the eighteen- by thirteen-inch sketch. The look of the poet, the imagination of the scholar and the determination of the man of affairs are already evident in the countenance this study presents. Of one of the artist's important figure compositions, "The Pathetic Song," there is a small sketch which to me is more engaging than the large finished picture which hangs in the Corcoran Art Gallery. In this instance it seems that Eakins definitely lost something of the emotional appeal of the scene through a more explicit definition in completing the larger canvas and that for that reason it does not move one as does the sketch. I do not know that he ever painted a larger canvas from the study of a "Youth Playing Pipes" though he certainly modelled the figure. This idyllic figure outlined against an unfinished background of green, leaving a considerable area of the panel untouched, has an air of other-worldliness about it that is charged with classic charm. The sketch of the "Elderly Woman Sewing" is perhaps the most engaging of these expressions of the artist's individual type of composition which furthermore acquaints the observer with a definite insight into his characteristic technic. The figure of the elderly lady placed where the light sets it off against the surrounding shadow of the room in which she is seated catches the eye at once and the figure busy with the needle reminds one of similar things that are part of his own remembrance. Indeed few pictures come nearer to satisfying our concern in a subject which symbolizes a scene already familiar and dear because it is a part of our own past.

Most of these studies for Eakins's pictures measure about fourteen by ten inches and a number of them it is enlightening to know are squared off for enlargement, illustrating his common practice in the procedure of creating his finished works. The majority of the sketches are painted on wooden panels though a few are on canvas, mounted on cardboard and some on academy board.

BAYARD TAYLOR — ARTIST

Bayard Taylor, the American journalist, poet and novelist, was something of a graphic artist as well, and some of the many drawings and watercolors he made in China when he went there in the interest of the *New York Tribune* to join Commodore Perry's expedition are really excellent specimens of such work. Unassuming in appearance they have about them an air of actuality which is a permanent foundation for the personal expression embodied in each. In the little picture of the American Consulate at Shanghai reproduced, the soft gray-blue of the sky blends into the gray of the house-tops and the shore-front and that in turn blends into the soft brown of the calm water on which the buildings front. Touches of red and the green in the shutters and of the trees in the compound of the Consulate and the flags flying there give life and zest to the scene. Signed at the lower left and numbered "404" it furnishes ample proof of the fact that at that period Taylor was working consistently with pencil and brush and that he must have produced innumerable sketches and drawings of similar artistic interest.

A FORGOTTEN AMERICAN PORTRAIT PAINTER

Shepard Alonzo Mount who was a prominent metropolitan portrait painter at the middle of the nineteenth century, painting President Buchanan and a number of other

well-known public personages, has been practically forgotten in the intervening years though his younger brother, William S. Mount, the genre painter, is still popular with a numerous company of students and connoisseurs of American painting. Shepard, or Alonzo Mount, as he seemingly preferred to be called, was born at Setauket, Long Island, in 1804, the second of three brothers who were all professional artists and became Associate or National Academicians. His older brother, Henry S., born 1802, died in 1841 and his younger brother, William Sidney, born 1807, died in 1868, the year Alonzo Mount also died. In 1845, three years after Alonzo Mount became an Academician he visited Westport, Connecticut, where he drew in pencil five miniature likenesses of the Marvins and the Taylors which are still owned by a descendant, Mr. John J. Marvin of that town. Except for the very fine miniature portraits in pencil from the hand of Thomas S. Wentworth I have yet to discover in my search for early native portraiture anything of a similar character with which to compare them. They are not so finely drawn and modelled as the Wentworth likenesses but as fluent characterizations and probably sketched with a minimum of effort they impress me as being in a sense just as accurate as representations of the sitters. The very freedom with which they are executed, the revealing tracery of line and modulating influence of indicated shades and shadows in combination contrive a delineation of individuality as persuasive and as intriguing as one will be likely to discover in any pencil portraiture from that of Wentworth to that of John Sargent. One will look in vain for any indication of hesitancy in the summary process of their production and their final excellence is a crowning commentary upon Alonzo Mount's mastery in the field of pencil portraiture.

— FREDERIC FAIRCHILD SHERMAN

DAVID AND INGRES

REVIEWED BY ROBERT J. GOLDWATER

The exhibition of David and Ingres at the Knædler Gallery is primarily a show of portraits. This is as it should be, because it is above all in their portraits that this master and pupil, both avowed "classicists" and yet both realists, are connected. It is the carefully composed realism of their likenesses of their contemporaries that today gives their work its greatest historical and æsthetic importance.

For David the classic meant Rome as it was known in his youth; and in spite of his later efforts to become more radical, i. e., more Greek, it continued to mean this throughout his life. For Ingres, at the beginning of his career, his teacher David was not pure enough; but he ended with a Raphaëlesque classicism that was considerably less strict. This aspect of David's art is here represented by the sketch for the Louvre picture of "The Lictors Bearing to Brutus His Sons' Bodies" (loaned by the Wadsworth Athenæum). Painted in the year of the Revolution, its severe architectural detail and its rectangular, blocked off spatial setting are typical of David's early historical compositions. Also connected with this side of David's style are the two somewhat mysterious copies from the "Battle of the Sabines," that picture in which David, safe after his political misfortunes as a friend of Robespierre, carried out his promise henceforth to dedicate himself "to principles not to men." These pictures (loaned by the Detroit Institute of Arts) are signed and dated 1824, when David was in Brussels. In their relatively greater chiaroscuro and colorism, as well as in their use of a type of landscape that occurs only once before in David's *oeuvre*, and then is employed with greater spatial restraint (Napoleon at St. Bernard, 1800), they appear under the influence of that romantic school of Gros and Géricault which David did his best to combat.

Yet how slightly romantic David was, and how much Ingres, in spite of his devotion to classic line, fell under the romantic influence of his time, is shown in the two versions of Paolo and Francesca which are on exhibition. It is remarkable how well the oval frame which has at a later date (about 1880) been painted on the canvas belonging to Mrs. Hyde fits the atmosphere of the picture. This is passion to be sure, but passion

mannerized, refined, and seen at a distance until it might belong to Godey's Lady's Book.

The portraits of David and Ingres are not to be put together because they are the same. Rather they exhibit how each artist, striving to remain true to the announced ideal of his art, transformed his classicism by such a penetrating vision of actuality that the result is realistic social history. In these portraits we can follow the change in the complexion of French society from 1780 to 1850. An exhibition such as this is compelled to show this reflection only in brief, and yet a contrast between David's Mme. Servan (Springfield Museum) and Ingres' Mlle. Gonin (Taft Museum, Cincinnati) (surely the highlight of the exhibition), both true to a linear classicism, tells more than pages of historical analysis. The latter contains, with somewhat more restraint of line and unity of color than is usually the case, all that realism of detail and mannered intricacy of design which seems to be the perfect artistic equivalent of the society of the post-Revolutionary period. Yet as the portrait of Paul Lemoine (Kansas City Museum) shows, with its fully modelled head against the spotted Davidian background, its deep, dark eyes and tumbled hair, this very realism of the dignified M. Ingres could on occasion force him to render a more direct and impetuous romanticism; this picture has something of the fire of a Géricault.

There is no space here to praise in detail the numerous excellent examples of Ingres' portrait drawings. Perhaps the most brilliant and penetrating is the double portrait of Leclerc and Provost (Smith College Museum). We can but remark on the strange fact that, finished as they are, Ingres spent less hours on these drawings than he spent months on many of the painted portraits.

NEW ART BOOKS

GIOVANNI ANTONIO PORDENONE. *By Guiseppe Fiocco*. Small folio, with 218 illustrations. Udine, La Panarie, 1939.

To celebrate worthily the fourth centenary of Pordenone's death, Professor Fiocco brings into a stately and fully illustrated volume the gist of twenty years of enthusiastic study. The way has been cleared by much travel and teaching and by a notable series of journal articles. Accordingly his results inspire a confidence that habitual readers of art-historical literature generally hold cautiously in abeyance. In arrangement this book is exemplary. There are lists of Pordenone's paintings and drawings, of pictures near his style, of lost pictures, of dubious or false attributions, and, finally, of documents. There is little to criticize in this painstaking tabulation except the failure to state the materials with which the drawings are made.

The list of paintings comes out with many additions and deletions, the greater part of which seem convincing. For example, the so-called Onigo portrait in Sir Robert Cook's collection, often ascribed to Giorgione, here probably finds its final designation as a Pordenone. My conversation piece with St. Barbara and a male donor, which Berenson and others have ascribed to Pordenone, is tentatively referred to the Venetian days of Sebastiano del Piombo. For thirty years I have regarded it as a good old copy of an early Titian, and I have lately learned in confidence that the original by Titian has been found in a private collection. I own a red chalk drawing, formerly in the Richardson Senior and Rutland collections, which is traditionally ascribed to Pordenone and seems to me in the handwriting of drawings ascribed to him by Professor Fiocco. The subjects, a Diana, and a female nude, perhaps a Danaë, are such as might appropriately be used on the frescoed front of a palace.

On broader stylistic and historical issues Professor Fiocco takes the position that Pordenone was the ablest constructor in Northern Italy in his time, the first and only thoroughgoing herald of the Roman style in that region, the necessary link between



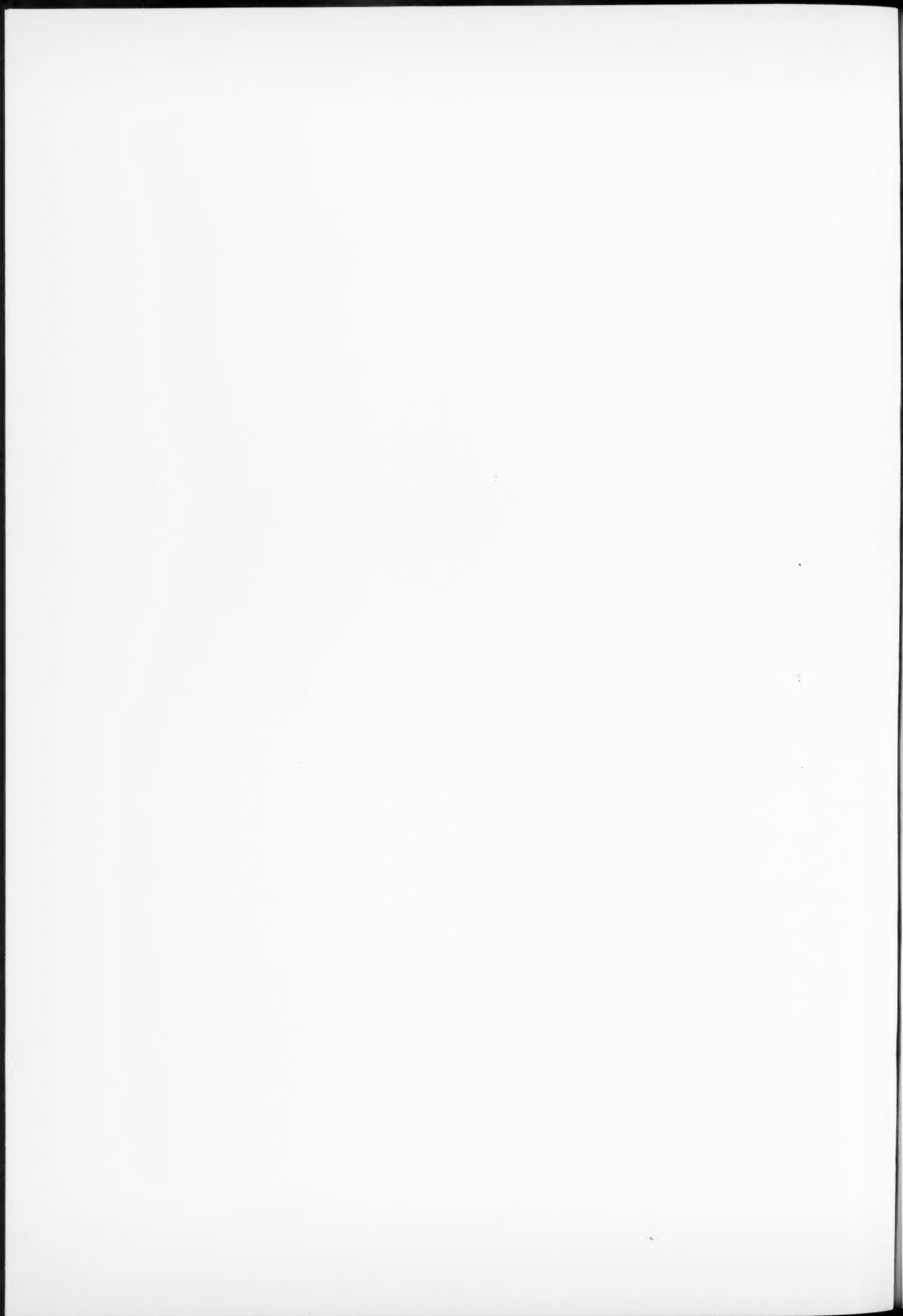
THOMAS EAKINS: THE PATHETIC SONG, 1881



THOMAS EAKINS: HARRISON S. MORRIS

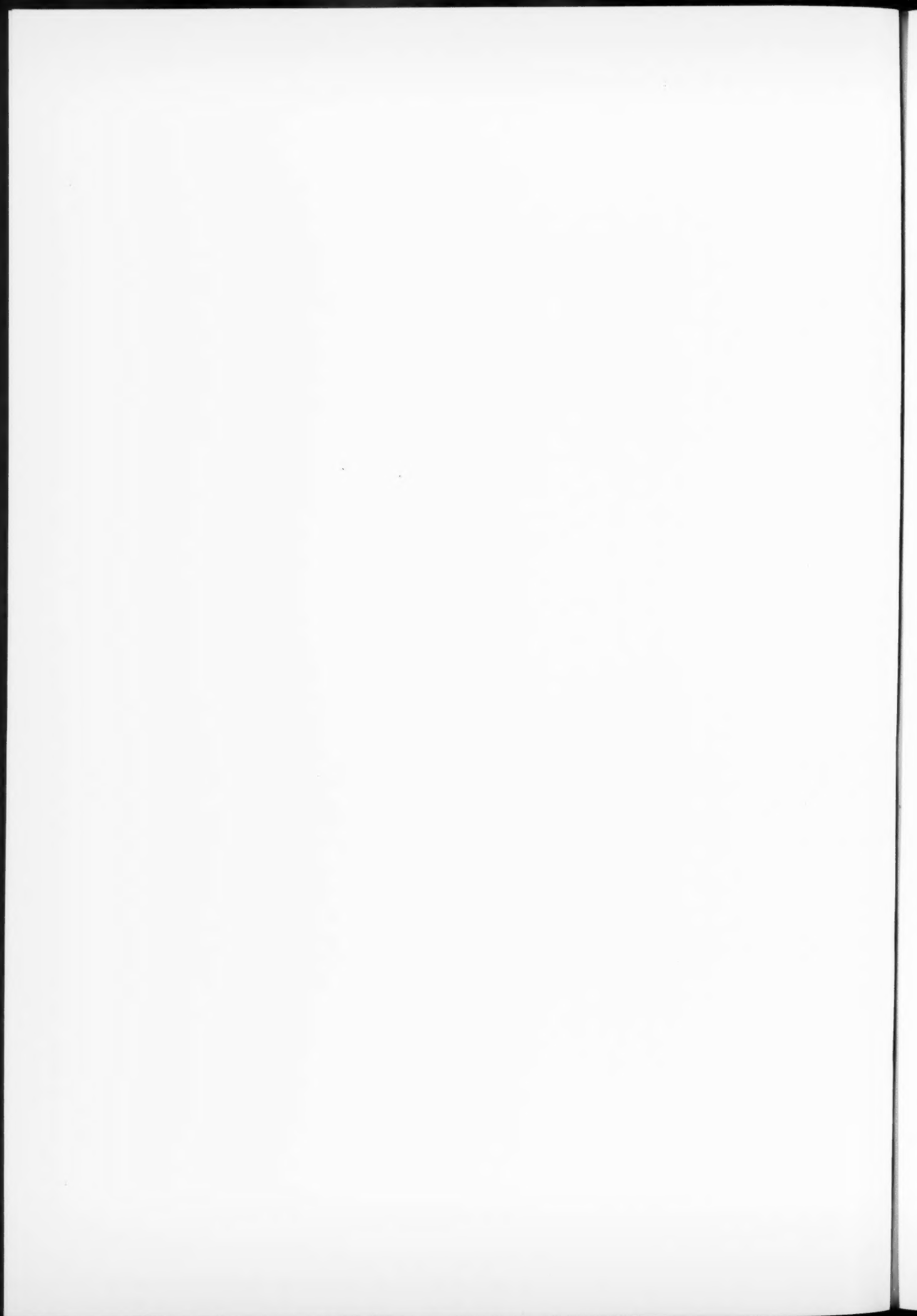


THOMAS EAKINS: ELDERLY WOMAN
SEWING, 1883 (?)





ATTRIBUTED TO PORDENONE: NUDE WOMAN (DANAE) WITH ATTENDANT. Red Chalk
Collection of Dr. Frank Jewett Mather, Jr., Washington Crossing, Pennsylvania



Titian and Tintoretto, a formative influence on Parmagiano, Correggio and Caravaggio. To explain Pordenone's evident Romanism, Professor Fiocco supposes two sojourns in Rome, one in his young manhood about 1516, a second in his maturity. The earlier trip is pretty well proved through the recent discovery of a fine Pordenone at Alviano in the Papal State; the second at best seems probable.

In these sweeping generalizations it seems to me Professor Fiocco overplays a good hand. When Titian began the Assumption, in 1516, he was fully conversant with the new Roman style. Indeed, any time after 1514 and the unveiling of the *Stanza di Eliodoro*, any enterprising Venetian painter could get copies of the frescoes or of the working drawings without difficulty. Such drawings abound in print rooms and private collections. It is hard to see how the Romanizing works of Pordenone widely scattered in the provinces could have been a strong influence on any Venetian painter before 1528 and his work for San Rocco, and well before this the engravers had spread through Europe many of the finest designs of Michelangelo and Raphael.

I do not wish these exceptions to imply a total dissent from Professor Fiocco's main position. I do feel it should be accepted with many grains of salt. Nor do I wish to argue natural differences of taste. One understands why a scholar who has devoted twenty years to the study of an artist is likely to emerge with an unqualified enthusiasm. Professor Fiocco is overwhelmed by Pordenone's sheer energy and fecundity, as Vasari was three hundred and fifty years ago. Personally I hardly recall in the whole history of painting a painter who, having so much power, evinced so little taste.

On the purely historical and factual side this is the most important monograph on an Italian painter which has appeared these many years.

— FRANK JEWETT MATHER, JR.

DIE BEDEUTUNG DER GEMAELEDERDURCHLEUCHTUNG MIT ROENTGENSTRAHLEN FUER DIE KUNSTGESCHICHTE. By *Christian Wolters*. Frankfurt a/M., Prestel Verlag 1938.

Wolter's book on the use of X-rays for the examination of old paintings is probably the soundest and most instructive study that so far has been devoted to this subject. It is interesting to note that to him the more spectacular feats which X-rays perform, as for instance the revelation of pentiments and of the extent of damages and alterations, do not seem to be the most important results. Since X-rays are absorbed mainly by lead- (or the more recent, zinc-) white, the shadowgraph is above all a record of the content of white in a painting. By examining the role which white played in old paintings, Wolters comes to interesting conclusions. His main thesis is that white, in distinction from all other colors, takes over the function of light in painting and that the X-ray record hence gives a clue to one master's or a school's attitude toward the problem of light. A survey of the development of early Flemish painting as seen from this approach makes the bulk of the first part of the book. The second is devoted to the study of individual working methods which also can be observed by a study of shadowgraphs. The examples for this study are taken from early German and Austrian painting. One must be particularly grateful that Wolters avoided the temptation to dazzle the reader with new critical theories based on X-ray evidence and that he emphasized with scholarly restraint the great limitations with which this modern tool of a scientific study of paintings will always have to reckon.

— JULIUS S. HELD

DIEGO RIVERA — HIS LIFE AND TIMES. By *Bertram D. Wolfe*. New York, Knopf, 1939.

Here are 400 teeming pages, overflowing with details, presenting the life and loves, the painting and politics, of Diego Rivera, the Mexican painter, justly famous for his remarkable murals. The book is written by a friend and intimate, Bertram Wolfe, teacher, journalist and labor educator. There is unquestionably a great deal to be said

for the case of contemporary biographies as inevitably much interesting material disappears with time and the public is the loser if a long period elapses before the life of an important figure is recorded. Mr. Wolfe has not missed his chance — he tells all. There is a wealth of detail concerning Rivera's Mexican background, his formative period in Paris, his visits to Russia, his radical political tendencies, his American experiences, including the Detroit murals and the Rockefeller Center episode, and concluding with his present life in Mexico.

All the trees are ably portrayed. The forest is more difficult to distinguish as no attempt is made to formulate a critical estimate of Rivera's work. Nevertheless we must be duly appreciative of such a readable and informative volume on Rivera's life and also of the 200 plates, many hitherto unpublished, illustrating it.

— J. L.

AMERICA'S OLD MASTERS. By *James Thomas Flexner*. Illustrated, crown octavo. The Viking Press, New York, 1939.

Attractively written brief biographical sketches of Benjamin West, John Singleton Copley, Charles Wilson Peale, and Gilbert Stuart.

CATALOGUE OF EUROPEAN PAINTINGS. By *Blake-More Goodwin*. Illustrated, crown octavo. The Toledo Museum of Art, Toledo, 1939.

A well-planned and attractively-executed catalogue of the foreign paintings, both old and modern, at the Toledo Museum, citing the collections and the exhibitions in which the various pictures have figured and the references to them in both books and periodicals.

RUBENS; PAINTINGS AND DRAWINGS. Introduction by *R. A. M. Stevenson*. Illustrated, crown octavo. Phaidon Edition. Oxford University Press, New York, 1939.

Two hundred and thirty-two paintings and drawings by Rubens reproduced in color type and in color with a biographical and critical introduction containing also an appreciation of the master's art.

THE WAY OF WESTERN ART. 1776-1914. By *Edgar Preston Richardson*. Illustrated. Crown octavo. Cambridge, (Mass.), Harvard University Press, 1939.

An attempt to trace the development of Western art which sacrifices somewhat of the necessary continuity of a definite progression through the needless mention of numerous artists whose work, whatever its merit, is negligible so far as the development of art is concerned.

MYTHOLOGY IN PRINTS — ILLUSTRATIONS TO THE METAMORPHOSES OF OVID. By *Lester M. Prindle*. Published by Lester M. Prindle, Burlington, Vermont, 1939.

Highly specialized material treated with thoroughness, ingenuity and careful scholarship.

PAINTINGS ON PARADE. By *Donald Jenks*. Boston & New York, Hale, Cushman and Flint, 1939.

A trivial anthology of paintings, intended for widespread public consumption, exceptionally poor as regards illustration and text.

THE ARCHITECTURE OF DUKE UNIVERSITY. By *William Blackburn*. Durham, N. C., Duke University Press, 1939.

A well-organized book of photographs and text, attractively bound and printed.

— F. F. S.

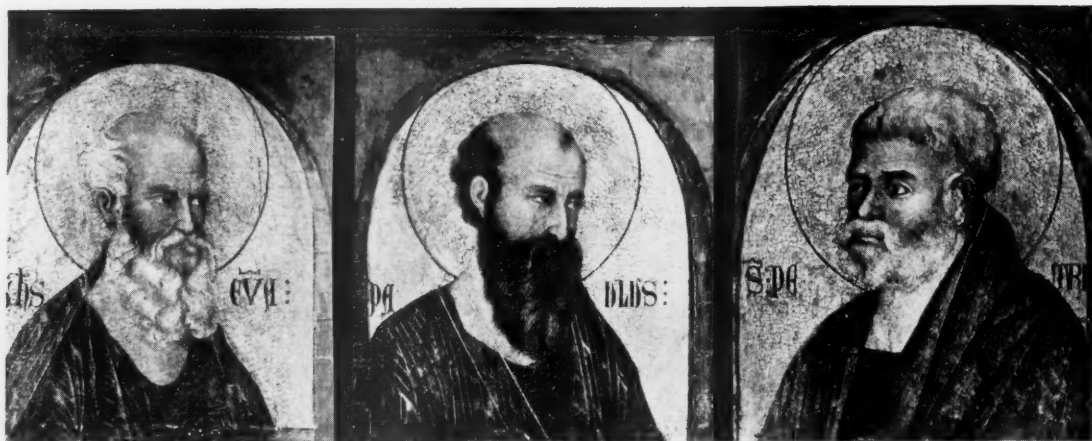


FIG. 4 SCHOOL OF DUCCIO:
ST. JOHN THE EVANGELIST

FIG. 3 SCHOOL OF DUCCIO:
ST. PAUL

FIG. 1 SCHOOL OF DUCCIO:
ST. PETER

Collection of Mrs. William H. Hill, Boston

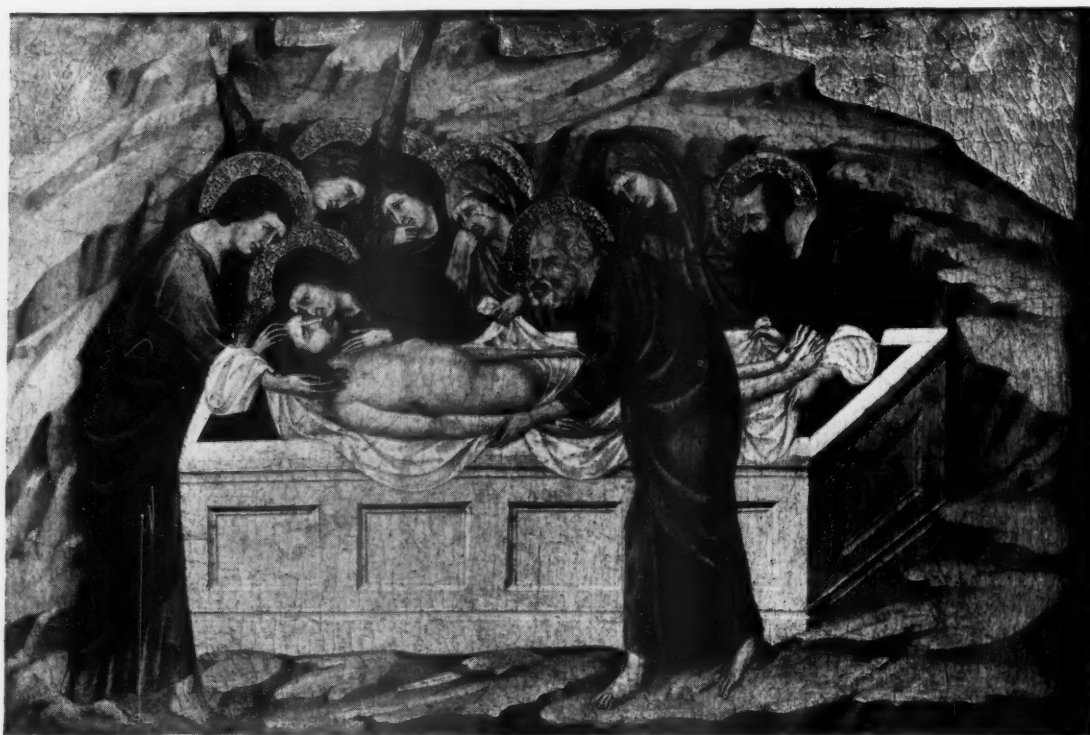


FIG. 2 SCHOOL OF DUCCIO: THE ENTOMBMENT
Kaiser Friedrich Museum, Berlin